

NEW YORK THEATERS

"The Devil" Is Still the Reigning Sensation.

Special Correspondence The Washington Herald, New York, Aug. 29.—The abiding theatrical sensation is still "The Devil." As a result of the great rivalry between Henry W. Savage and Harrison Grey Fiske and the interest excited by a comparison of the merits of George Arliss and Edwin A. Stevens in the role of the devil, the play is talked of in the shop line than this. From accusing each other of bad faith, the two managers and their stars have fallen to disparaging each other's performances and belittling the relative patronage. The solemn truth is that George Arliss, at the Belasco, is giving a far more intelligent performance than is given at the Garden Theater, but both houses are crowded every night. Col. Savage continues to wax intensely bitter. He has filled much space in the newspapers at regular rates publishing affidavits, cablegrams, statements, and extracts from the critical notices to show what a surprising performance is given at the Garden Theater. One cablegram from Molnar, the author, would indicate that he sticks to Col. Savage. But on the other hand, Fiske shows a straight-out, legible, and unambiguous right from the agent in Budapest, whose name is printed on the published edition of the original as the authorized representative of the author.

The plain fact appears to be that the Budapest papers sold the rights twice, once to Fiske and once to Col. Savage. The latter's disappointment is manifestly keen, as he expected the success of "The Devil" to outdo that of "The Merry Widow." It is safe to say that it will never do so.

Meanwhile Col. Savage is busy organizing three or four road companies to play "The Devil" in every town and hamlet in the country, in order to reach himself for the long haul. He has incurred in competition with his rival.

Douglas Fairbanks is a young actor who is probably known much better on Broadway than in any other part of the country. This happy condition (from the viewpoint of the actor) is due to the fact that he has a breezy personality combined with youth and boyish enthusiasm, and is just the sort of lad to fit into certain kinds of juvenile roles. He attracted attention in "Clothes" when it played at the Manhattan two seasons ago, and still more favorable notice in the original production of "The Man of the Hour" at the Savoy. In the midst of the run of that piece he fell in love with an heiress who wanted to marry him. There was some parental objection, but Fairbanks promising to give up the stage, the young lady's father consented to the union.

They were married and the young man stayed off the stage for four months, when he fell a helpless victim to the fascination of the stage again. The father by this time was fairly reconciled, seeing the fine offers his son was making, and so in due time Fairbanks was back again on Broadway, looking in the rays of the footlights. Such a personality as this, however, is not long-lived. William A. Brady and Joseph M. Crisner got hold of him last season, made him sign a contract, and last Saturday presented him as a star in "All for a Girl" at the Bijou Theater.

Fairbanks made a hit in it, and has now settled down as one of the established light comedians in a house more noted for its failures than its successes. The piece is by Rupert Hughes, the musical critic and magazine writer, who made a failure of "The Triangle" at the Madison Square two years ago. It is plain from the employment of a vast variety of old theatrical junk that has done duty in "Way Down East" and "The Man of the Hour," with Brady and Crisner as the stars, that the irrepressible Brady has had his hand in the making of this comedy. But it was not this that made the piece go. It was the brilliant dialogue has been heard on Broadway; one laugh succeeds another, and there are moments of real sentiment and real dramatic power, signs of the second-hand stuff tacked into the framework of the comedy.

On Monday evening Robert Edson made his first appearance in a new play, opening the season at the Hudson Theater. The play is "The Call of the North," dramatized from "Conjuror's House" of Stewart Edward White, by George Broadhurst, author of "The Man of the Hour." The scene of the play is laid in the territory of the Hudson Bay Trading Company, and deals with the love of a free trader, practically an outlaw and a trespasser on the rights of the company's monopoly for the daughter of the factor, the company's executive head and a respectable married man. The girl furnishes the free trader, Ned Trent, with a rifle when he is condemned to go "a lone lawbreaker," which means to starve in the wilderness, and thereby commits open treason to the company.

Their crime is consecrated by their love, and in the presence of the overwhelming proof of their love, the severe old factor is softened and the curtain falls on a situation which forms a happy relief from the strong tension inspired by the prospect of the hero being hanged as a common felon.

The play proved commonplace and aroused hardly any interest. The same atmosphere has been made familiar to New Yorkers by "The Wolf" and "The Royal Mounted," and there was nothing in the play that was not foreseen and happening just as one would expect. Some of the characters were a trifle overdone, and there was a certain amount of the production was admirable. The third act represented the most realistic forest scene ever exhibited on Broadway, and there was a graphic aurora borealis effect by way of a prelude.

The acting was above the average. Edson's part is along the line of work in which he has become most familiar to players everywhere. An American representing American traits in an optimistic aspect. But neither his efforts nor the good work of the company was able to redeem the play from its handling of commonplace, and it is probable that Mr. Edson's manager will be looking for a new vehicle before the season is much further advanced.

The only thing for which the performance was notable was the hit made by Beatrice Prentice, playing a minor part, in a strong emotional scene. She was an unknown quantity until Monday evening, although several players who have been associated with her in other productions expected her to distinguish herself if the opportunity offered. She is, in fact, quite petite at that, very dark, with a pair of luminous black eyes and black hair. She played a Mexican girl in last year's production of "The Ranger," and she plays a French Canadian in "The Call of the North," a mere child whose father has been sent on the mysterious "longer travels" from which there is no return.

Her great scene came when she learned her father's fate and realized that she would never see him again. It was in depicting the grief which overwhelms her as the truth is impressed upon her mind that enabled her to do a bit of effective emotional acting that aroused the audience to an extraordinary degree of enthusiasm and resulted in a perfect ovation.

to her, which she accepted with evident satisfaction but with becoming modesty. She awoke the next morning to find herself famous, as almost every paper in town praised her and singled her out for providing the one vivifying moment in the performance.

Next Monday evening a new theater will be added to the number of metropolitan playhouses in the Gayety, built by Cohen & Harris at the corner of Broadway and Forty-sixth street. It was to have been opened with "The American Idea," by George Cohan, but a warehouse fire which destroyed the script and music of the play made it necessary to change the plans with regard to the opening attraction, and "The Yankee Prince" will be removed from the Knickerbocker to serve as the initiating event. "The Traveling Salesman" will be brought up from the Liberty to continue its run at the new theater.

FRED. F. SCHRAEDER.

NOTES OF THE STAGE.

Mary Hall will continue as Henry Miller's leading woman during his tour east from the Pacific Coast.

John P. Rogers is receiving congratulations because "My Sweetheart" is to be revived with Helen Byron as the star.

Samuel Kingston, flushed with his achievements in Paris, is back in New York and says Anna Held is due to arrive any minute.

Charles Frohman has engaged Ernest Lawford, who played the pirate chief in "Peter Pan," for a prominent part in Miss Billie Burke in "Love's Watches."

Caroline Lilla, Florence Holbrook, Arthur Sanders, Tom Ricketts, Harry Garfity, Lee Kohlman, Phymette Ogden, and Carl Leon are in "The Girl at the Helm" company.

Clara Palmer and John E. Kellard are recent engagements for Marie Cahill's company. Miss Cahill will be seen at the Gayety Theater, New York, in November in "The Boys and Betty."

A. L. Erlanger was arrested for speeding the other day and made the police officer walk to the station-house instead of giving him a ride in his machine; then he was furnished for the chauffeur.

"The Merry-Go-Round," the New National's opening attraction, enjoys the distinction of being the one and only musical show lasting throughout the hottest spell in the history of the metropolis.

Louise Dresser will make her first appearance this season in one of the principal parts of "The Girls of Gottenberg." Jack Gardner, who is Miss Dresser's husband, is also engaged by Mr. Frohman for a chief part in "Fluffy Ruffles."

Una Clayton, at Chase's this week, is the author of four successful vaudeville sketches now on tour, and also is a member of the Professional Woman's League, the Order of the Eastern Star, and the Theatrical Mechanics Association.

Charles Frohman has engaged Miss Julia Sanderson. She sailed for London last week, and will make her first appearance with George Huntley, the English comedian, in the new English play which Mr. Frohman is to produce at the Hicks Theater.

While the formal inaugural of the third season of Rose Stahl in "The Chorus Lady" will begin at the Grand Opera House, New York, on September 1, Henry R. Harris will present his star for two performances at Asbury Park, N. J., on Saturday, September 5.

Thomas Meighan, who has been engaged as leading man for Nannette Comstock's new play, "Jet," which will be seen at the Columbia Theater shortly, was specially engaged for the London production of "Way Down East." Mr. Meighan has returned from the other side to begin rehearsals.

The smiling face of "Bob" Long will not be seen in Chase's box office this season, as he has resigned his connection with the vaudeville theater. Mr. Long contemplates entering upon a commercial career, and carries with him the best wishes of all those with whom he was associated during his nine years' theatrical service.

Miss H. Winnifred De Witt, the manager of Chase's, has returned to the city and resumed her apartments at the Cumberland. She spent the summer at the Hotel Champlain, on Lake Champlain, extending for two weeks, when she was located at the New York City office of Chase's, passing over the merits of attractions offered for booking the coming season.

The title of the play of the Kentucky mountains by Marion Short and Pauline Phelps, which Klaw & Erlanger will produce early in the fall, may be changed from "A Mountain Boy" to "A Kentucky Boy." Donald Gallagher, aged nine, who will appear in the lead role, has played for one week only to be followed by a week in Pittsburgh, and thence direct to the Belasco. Stuyvesant Theater, New York, where on Monday evening, September 1, Miss Bates will inaugurate the second season of America's most beautiful playhouse.

A new play entitled "The Brass Bowl," by Winchell Smith and Louis Joseph Vance, will be produced the latter part of September. The play is a dramatization of the novel of the same title by Vance, the scene being laid in and around New York City. Winchell Smith will have charge of the rehearsals. The play will be toured under the direction of the Shubert Theatrical Company, the general management being in the hands of Samuel Claggett. The first performance of "The Brass Bowl" will be given in Trenton, N. J., on Thursday, September 24.

Miss Margaret Sawyer, a new lyric soprano prima donna, is said to have a truly remarkable voice, the range and quality of which is little short of extraordinary. It is another of our young American singers who have found favor abroad. Miss Sawyer returned to America less than two months ago, and will be heard in the role of Mrs. Bungalow in the musical comedy "The Merry-Go-Round," when that musical comedy visits Washington as the opening attraction at the New National Theater early in September.

Guy Standing, who plays the part of Charley Steele in "The Right of Way," which opens the Broadway Theater, Brooklyn, Saturday evening, September 5, was lost and is found. The newspapers discovered him when friends and cables failed. Mr. Standing laconically cabled Klaw & Erlanger that he had forgotten his engagements until he saw a story of his disappearance in a London paper. Fuller explanations would be given on his arrival in New York, he said. Theodore Roberts has joined the company in rehearsal, but Mr. Standing will arrive in New York only a day before the play opens.

AT THE PLAYHOUSES.

Chase's Theater Opening.

Chase's emerges to-morrow from its summer cocoon. All new, beautiful, and redecorated, the theater is to-day at the very zenith of its splendour and hospitality. No other length of years nor familiarity with vaudeville has staled public appetite, as evidenced by the unprecedented advance sale which Chase's office encountered last week. The treasurer and his staff were amazed by the extent and volume of applications for seats in advance and for the reservation of permanent locations. Not only have all the regular permanent patrons renewed their locations for another year, but there is a large element with whom the box-office staff has never had contact before. Under such auspicious conditions there is little wonder that the management and the heads of the playhouse's various departments are confidently anticipating a record-breaking season, in spite of the prevalence of cheap amusements and countless other opposing influences.

Following the long-established custom of making the inaugural bill set the standard for the season, Chase's this week has labored to secure a programme of features and novelties reflecting the ideals of the house. It is believed that all things considered, the engagement that have been made are the best that could be obtained and that the aggregate of amusement afforded will be greater than has been given by any opening bill in many years. The complete newness and originality of the various features is at once apparent from the names and descriptions, the galaxy having as the premier headline attraction Ralph C. Herz, the comedian recently featured with Mile-Gene in Ziegfeld's "The Soul Kiss." Mr. Herz appears to have caught the fancy of New York vaudeville, and his recent performances there amounted to personal ovations. His offering is described as a fine medium for his versatility, and it enables him to give glimpses of himself in many of his famous roles—"Dolly Dollars," "Lola from Berlin," "The White Hen," "The Soul Kiss," etc. The novelty of the play, "The White Hen," with appropriate characterizations in costume. The added special feature of the week is the Six Little Girls and the Teddy Bear, with the Lilliputian comedian, Everett Scott, in the principal role, with the other parts portrayed by the Misses Beth Harrison, Gertrude Hawkins, Grace Falk, Frances Folsom Kittle Hawkins, and Polly Allister. The comedy, "The White Hen," is a degree, Mullen and Corelli are eccentric comedians whose "Humorous Peculiarities" is full of acrobatic extravaganzas. The Three Renards are a European aerial act, which has never been surpassed in this city. The comedy, "The White Hen," is a degree, Mullen and Corelli are eccentric comedians whose "Humorous Peculiarities" is full of acrobatic extravaganzas. The Three Renards are a European aerial act, which has never been surpassed in this city.

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There is always a pleasure in the anticipation of the coming of something new for the average theatergoer, and next week's attraction at the New Lyceum will be "realization week." When the now famous Ducklings will present their programme for the first time in this city. Absolutely new and refreshing in its entirety is the claim made by the promoters of this magnificent organization, which is at the top of the class in that form of amusement, numerically and artistically. Two invigorating comic and musical parts of the programme are entitled "Berrymoo's Busy Day" and "The Little Girls," both of which will introduce the mammoth company of show beauties, singing and dancing girls, comedy experts, and the very limit of vaudeville excellence, including Miss Louise Dreyer, the European burlesque, Halley and McKinnon, black-face comedy stars; George C. Clark, the German phlegm; Colton and Jack Sidons, the comedy sketches; Miss Tiney Downey, the little electric battery of song, and forty others.

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Chase's Next Week.

Next week, which will be a holiday period, owing to Labor Day coming on the 7th, Chase's will offer another programme of polite vaudeville diversions, the leading attraction being William Rock and Maude Fulton, presenting their musical act, containing excerpts from recent theatrical extravaganzas; "The Gaieties" burlesque, a beautiful production by William Von Tilzer, with music by Alfred J. Doyle, there being three scenes and a tableau finale; McConnell, Simpson & Co., giving Lester Longman's "Shoemaking" farce, a comedy full of humor, epigram, and episode; James F. Macdonald, the conversational chap from Gothamland, with amusing anecdotes and smile-stirring songs; Swa and Bannister, the popular dispensers of absurdity; Mile, Emmy's little toy dog troupe; Dixon Brothers, the musical grotesques, and the exciting motion pictures. "The Dieppe Motives" will be the only theater not raising prices at Labor Day holiday performances.

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A New Edition of the Fool House.

The Four Huntings will open their season at Poughkeepsie on August 31 in a new edition of "The Fool House," which has been rewritten by Lew Hunt. The company will number forty, including a chorus of twenty girls, and besides the Four Huntings the principals include Richard Hume, Jack Marshall, Esther Nobles, Nellie Cragg, and Harry Gibbs. Quartet, Fred T. Crenell will handle the dialogue.

The Academy—"Lucky Jim."

Joseph Santley is this season presenting a play called "Lucky Jim," a collaboration by Mr. Santley and William G. Beckwith. The opening act of the play is placed first in the train shed of the Grand Central depot, and then visit Arizona at the head of Death Valley, where the hero, James Randall, a young man fresh from college, who has taken a course in mining engineering, has gone to recuperate the fortune lost by his father in the mad speculation through the machinations of a rival brokerage firm. The hero's name is James Randall, and being from the East, he naturally looked upon by the rough miners as a "tenderfoot," which fact is utilized by the villain in order that a renegade half-breed may pick a quarrel with him. This is, happily, frustrated, however, by the hero's superior character, who becomes the youngster's fast and devoted friend. And together they wrest great riches from Death Valley, though in the doing of it the hero is set by numerous dangers and has many hair-breadth escapes from death. In all of his trials, however, the hero's sweetheart is at his side, and in the last act their faithfulness and constancy is rewarded by the wedding which is promised after the curtain falls. The third act is an especially strong one. Its locale being a stake-land where hundreds of men and three women are besieged by a horde of savages, and had not the hero taken his life in his hands and broken through the lines to bring aid to his fate, he would have been worse than death. Scenically this act is the most important one in the play, it having been designed by Walter Burridge and painted, under his direction, by George and Morange. The story told is consistent, and the company supporting Mr. Santley has been carefully selected. It includes C. L. MacDonald, Tom Springer, Joseph Kelly, Leon Washburn, Robert Victoria, Alice Clifton, and others.

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The Four Huntings will open their season at Poughkeepsie on August 31 in a new edition of "The Fool House," which has been rewritten by Lew Hunt. The company will number forty, including a chorus of twenty girls, and besides the Four Huntings the principals include Richard Hume, Jack Marshall, Esther Nobles, Nellie Cragg, and Harry Gibbs. Quartet, Fred T. Crenell will handle the dialogue.

The Academy—"Lucky Jim."

Joseph Santley is this season presenting a play called "Lucky Jim," a collaboration by Mr. Santley and William G. Beckwith. The opening act of the play is placed first in the train shed of the Grand Central depot, and then visit Arizona at the head of Death Valley, where the hero, James Randall, a young man fresh from college, who has taken a course in mining engineering, has gone to recuperate the fortune lost by his father in the mad speculation through the machinations of a rival brokerage firm. The hero's name is James Randall, and being from the East, he naturally looked upon by the rough miners as a "tenderfoot," which fact is utilized by the villain in order that a renegade half-breed may pick a quarrel with him. This is, happily, frustrated, however, by the hero's superior character, who becomes the youngster's fast and devoted friend. And together they wrest great riches from Death Valley, though in the doing of it the hero is set by numerous dangers and has many hair-breadth escapes from death. In all of his trials, however, the hero's sweetheart is at his side, and in the last act their faithfulness and constancy is rewarded by the wedding which is promised after the curtain falls. The third act is an especially strong one. Its locale being a stake-land where hundreds of men and three women are besieged by a horde of savages, and had not the hero taken his life in his hands and broken through the lines to bring aid to his fate, he would have been worse than death. Scenically this act is the most important one in the play, it having been designed by Walter Burridge and painted, under his direction, by George and Morange. The story told is consistent, and the company supporting Mr. Santley has been carefully selected. It includes C. L. MacDonald, Tom Springer, Joseph Kelly, Leon Washburn, Robert Victoria, Alice Clifton, and others.

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NORDICA IS COMING.

Famous Prima Donna Will Dedicate New Masonic Temple Auditorium.

Announcement is made by Mr. Ned Stein, formerly of the Columbia Theater, who has assumed the management of the New Masonic Temple Auditorium, that the famous operatic star, Mme. Lillian Nordica, has been engaged to dedicate this magnificent new music hall. This fine auditorium is rapidly receiving its finishing touches and decorations, and it will be ready for occupancy on Thursday evening, October 15, when Mme. Nordica, whom there is no better or more popular operatic artist here or abroad, will delight her many admirers with a dedicatory programme that has never been surpassed in this city. The New Masonic Temple Auditorium occupies the entire ground floor of the New Masonic Temple, at the intersection of New York avenue and Tenth street. Its seating capacity is 1,500 persons. Mme. Nordica's programme will be announced later.

Barney Gilmore Coming.

When Barney Gilmore, in a revival of his success, "Kidnapped in New York," puts in his appearance at the New Academy for the week of September 7, opening with a special Labor Day matinee, local theatergoers will be given an opportunity to see one of the most cleverly conceived dramas in the popular-priced field. Mr. Gilmore is well known for the many excellent plays he has brought to this city, but it seems to be universally proclaimed that "Kidnapped in New York" is the best thing he has ever undertaken, hence the present revival. The story of the play is one in which love and adventure are cleverly interwoven in such a manner as to make a tale of absorbing interest from first to last. The scenes are located in and about New York City, and the production that has been furnished is adequate in every way. The company is considered a superlative one, and comprises some especially talented players.

The Likes of Me.

Charles Frohman has definitely decided that Hubert Henry Davies' "The Likes of Me," in which Joseph Coyne and Alexandra Carlisle will be the joint stars, shall be preceded by a one-act piece, "The Likes of Me,"